

Kierkegaard and Existentialism, Marx  
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Introduction by Jean-Paul Sartre

Imagine commenting on life itself – the Sirohian process is about a existential commitment of Marxism which is also a literary trouser and smoking a cigarette, a progressive movement again – that of course on observes Christian life as a movement after movement in symphony or notation staff, as in fact remarks on life in Christian life – a man is totalisation, but also I might argue, the man is a generalization in music – just generalize to music, that's what I call life.

I. Two-Fold Task of Investigation

The dialectic of being and knowledge is then also historical, which also means to integrate into this dialectical formalism, a existentialism, which then becomes the two-fold task of investigation, with Marxism and Kierkegaardian existential commitment to Marxism and philosophy. The Kierkegaardian level is about also subjective lyricism. It means to organise the individual, with group and history as a story of Isaac and Abraham who was the father that killed the son, in a fear and trembling of approaching God. It means of course that this is a society which is oppressive, and is in fact social oppression on the individual and his despairing life. Another motif though can be Either/Or which is a choice, to leave the family and join the movement, the protest and Marxist party and also choose to fall in love, and join a contingent becoming of each moment of life which is a leap of faith.

II. Radio, Series, the Existentialist – Life as Biography

So when of course life is lived in Kierkegaardianism, it involves literature, music and cinema, and primarily of course subjective lyricism towards the literary aspects of life. One becomes given to literature and is a writer, and daily life is series, the queue, and even a work life, a job and a alienated life, becoming totalisation by joining the mass process of the Party. All of this is life spent.

III. Dialectical Notes on Kierkegaardianism

To be dialectical in the sense of Kierkegaard is to abstract each moment of a literary life into a maximal effort to be able to what I will call – generalize. I mean to keep generalizing in literary movements – how then does one generalize the moment of life at a café, smoking cigarettes and listening to the radio – to generalize is to produce a movement in music.